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are concerned. But diction would seem to be of sufficient importance, even for constructive work, to merit a more prominent place in any rhetorical scheme. This is seen even more clearly after reading Professor Hale's admirable discussion of the subject—a discussion which includes such themes as The Origin, Structure, and Grammatical Functions of English Words, the Grouping and Discrimination of Synonyms, the Characteristics of Good Usage, Barbarisms, Improperities, Solecisms. The value of such work to the average college underclassman can scarcely be overestimated.

The chapter on argumentation seems at first sight to be unnecessarily separated from that on the other kinds of discourse. In classroom work, however, this might prove of some advantage.

The book is enriched by a wealth of quotation from the best English writers. These quotations are to the point, and are well selected; they are not printed in footnotes, nor in small type, but are included in the body of the text, where many of them may easily be fixed in memory. There is a good index, and the typography and other mechanical features are satisfactory.

RALPH W. THOMAS

COLGATE UNIVERSITY

How to Read Aloud. By S. H. CLARK. Published by the author.
The University of Chicago, Chicago, Ill.

“HOW TO READ ALOUD” is the startling title of a book insignificant in size, but in suggestion worth whole tomes of what has hitherto been written upon this much abused, ill taught subject.

The book aims only to give a hint, a suggestion, to start a train of thought, to be a whisper in the ear, an impulse to the soul, and what more does the earnest, sensible, well-equipped teacher need, and of what use are any helps, laws, or instruction to those who do not know and never will know how to teach? He who truly tells us how to read aloud is a philosopher, and it is only for us to accept, to study, and to practice that philosophy, to know how to read aloud ourselves and to teach others to do the same.

The author does not profess to reveal any strange truths, to unfold to our gaze the inner workings of any patent scheme. His is not a new philosophy. It is as old as the human voice, yes, as old as the voice of nature, heard in the rustling leaf, the babbling brook, or the breaking waves of a restless sea; but if one will but follow this little

guide, which is attuned to the harmony of nature, he will find his pupils growing into an appreciation of what is meant by reading aloud.

The days of definitions first and illustrations afterward, and no sense in either, are waning. Up to date we have had, in the public schools of this country, what might be properly called the vocal utterance of words! It is high time that we should have some reading. I therefore hail the appearance of this little book with a sense of pleasure, and bid it Godspeed on its mission of grace to the five hundred thousand teachers who may be helped by its study, and the sixteen million children who need its ministrations.

A. F. NIGHTINGALE

SUPERINTENDENT OF HIGH SCHOOLS,
Chicago, Ill.

Studies in Literature and Composition. By W. H. SKINNER, Superintendent of Schools, Nebraska City, Neb. Lincoln, Neb.: J. H. Miller. \$1.00.

PERSONS at all acquainted with the literature work in the University of Nebraska know that it is original if nothing more. Those whose interest has led them to inquire into the results there obtained in the cultivation of a taste for pure literature have felt that the work must be founded upon a right basis. The writer is one who, after having condemned as a fine-spun theory any such scientific laboratory method of teaching literature, has been glad not only to praise but also to make use of the method. That he is one of many to do the latter is evidenced by the general use of the Shakespeare pamphlets of Dr. Sherman, the originator of the method referred to.

The author of the present volume asks for no credit as to originality of principles. He claims for his book only that it is an attempt to adapt to the needs of secondary schools the university methods spoken of. He has long been a student of the methods, and for several years has been applying them in all the lower grades of school work. This book is the outgrowth of his experiments.

The first thing that will attract most teachers is the illustrations. Believing that the arts of painting and of literature are closely allied and that the appreciation of the one necessitates to a degree the appreciation of the other, the author has introduced reproductions of several famous paintings, giving in connection with each a "study," or series of questions designed to bring out the spirit and purpose of the artist.